

SCREEN THRILLS ILLUSTRATED



**JAMES
BOND**



TODAY'S HOTTEST HERO!

**THE LONE
RANGER'S**

**TRAIL
TO FAME**



MOVIE MOBSTER

THE GEORGE RAFT STORY



EXCLUSIVE

**BEATLES
versus
STOOGES**





He matched screen wits with Karioff and Lerrel. The Robert Allen of today tells all about his many action-filled roles on page 26.

MAKING MOVIES is one of the most fascinating and creative businesses in existence. The thrill of something new and exciting was there when the first camera was invented and still dominates the industry scene. Action, comedy, drama—these are but a few of the ingredients which go into making the movies your favorite entertainment.



In this issue of **SCREEN THRILLS ILLUSTRATED** we bring you **THE LONE RANGER**, **JAMES BOND**, **THE BEATLES**, **GEORGE RAFT** and lots more to work up your imaginations and memories. Remember, If you enjoy movies, **STI** is written especially for you!

STI. MATINEE MAIL STI.

TEX VOUCHES FOR US

Just a few lines to say you have one of the greatest mags on the newsstands! I have never in my life been so thrilled as I was when I first ran across STI a few months back. I have all the issues with the exception of two that I missed, but you can bet your boots I'm sending for them, plus a subscription, as it is too risky trying to get STI on the stands!

I play Country and Western music on radio station WHIR here in Danville and have a group called the "Ralph and Roy Show." I had a chat with the great Tex Ritter a couple of weeks ago and mentioned the write-up you had on him. He said he always reads STI and commented on how accurate you were with old-timer stories.

You have featured all my favorites such as Ray Corrigan, Ken Maynard and Tim McCoy, but, please, do a big, big coverage on my all-time favorite—Dick Foran. "The Singing Cowboy." I remember some pictures around 1936-37 like GUNS OF THE PECOS, BLAZING SIXES, EMPTY HOLSTERS and MOONLIGHT ON THE PRAIRIE. I'm sure there are thousands of other fans that

remember the great Dick Foran and would be as thrilled as I if you ran a spread on him.

I'm looking forward to the next issue of "The Greatest Mag." My wife and I have read our back issues at least five times and some friends have wanted to borrow them. However, we refuse to lend them and tell everyone that they can get STI on the stands if they're "quick enough to get them before it sells out!"

Ralph McKee
Danville, Kentucky

● STI seems to be pretty popular in your neck of the woods as, indeed, it is everywhere. As for getting those back issues, you'd better hurry, because our stocks are dwindling fast! For even as we go to press, issues No. 2, 7 and 8 are sold out. We also fondly remember the golden-voiced Dick Foran, not only for his series of Warner Bros. musical Westerns but also for the two action-filled Universal serials he gave us—WINNERS OF THE WEST and RIDERS OF DEATH VALLEY. Keep watching STI for Dick's appearance in our Western Hall of Fame.

CLAY MOORE IN THE NEWS

Enjoy the magazine very much and look forward to each new issue. In the second, I believe someone wrote in asking for a feature on The Blackhawks. Unless they were in one issue I missed I haven't seen it yet. How about an article on Johnny Sheffield, "Boy" of the Tarzan pics with Johnny Weissmuller? I saw the pic you ran of him in later years as "Bomber" but I don't recall any of those films.

Old serial veteran Clayton Moore, who from what I see in STI played many a villain before turning over a new leaf as The Lone Ranger, was written up recently in both Twin Cities papers. Seems he was walking past a supermarket during the evening and saw one of the clerks lying on the floor all tied up. He evidently didn't wait any publicity because he left after untangling the clerk. Piece didn't explain how the papers identified him. Anyway I think with his long career in action films he'd make interesting reading too.

How about an article on "The Last of the Serials." Meaning those made in the last year they were produced. The one with the latest date I have seen in STI seems to be THE ADVENTURES OF CAPTAIN AFRICA with John Hart in 1955. By the way was CAPTAIN AFRICA a comic strip character and who was John Hart? I've never heard of him. Speaking of comic strips would it be possible to run reprints of old comic strip characters in STI? I mean one story per character. Such as the earlier Captain America, Boy Commandoes, etc.

R. Curtis
St. Paul, Minnesota

● While not a Clayton Moore career article per se, this issue's LONE RANGER STORY on page 8 should fill you in a bit on this prolific performer. "The Last of the Serials" is but one of the hundreds of subjects on tap for future STI's. Incidentally, the very last was BLAZING THE OVERLAND TRAIL, made in 1956 starring Lee Roberts and the late Dennis Moore.

NOT TO BE FORGOTTEN

The passing of these show business favorites during 1964, as listed here, has left a void on the screen which can never be filled:

Feb. 2—Bud Osborne; Feb. 25—Frank Albertson; March 1—Dennis Moore; March 23—Peter Lorre; April 14—Earl Higgins; Aug. 5—Charles Gibly; Aug. 6—Red Howes; Aug. 10—Jack Pennick; Aug. 22—Charlie Stevens; Aug. 28—Gracie Allen; Sept. 2—Morris Ankrum; Sept. 29—Herpe Marx; Oct. 6—Theodore Von Eltz; Oct. 10—Eddie Cantor.

In the near future we will devote a more complete coverage to the careers of these veteran performers. On page 48 in this issue, Joe Franklin, of TV's MEMOIR LANE, pays tribute to a man he knew well—Eddie Cantor.

KANE ALREADY COVERED

I just picked up your magazine for the first time and I think it is a splendid publication. The magazine has aroused several questions in my mind, including the whereabouts of Kane Richmond, star of the serial BRICK BRADFORD.

I am also pleased to see that so many people are interested in the serials. Frankly, they

(Continued on page 49)



Dick Foran and Anne Nagel in WINNERS OF THE WEST (1940).

SCREEN THRILLS
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THE LONE RANGER STORY



AN ASTOUNDING SUCCESS
IN MANY MEDIUMS, THE MASKED
HERO OF THE OLD LEGENDARY
WEST HAS NEVER FAILED TO
DELIVER PLENTY OF REAL
HONEST EXCITEMENT!



H-IO, SILVER, Awa-a-ay! A fiery horse with the speed of light, a cloud of dust and a hearty *H-IO, Silver—The Lone Ranger!* With his faithful Indian companion Tonto, the daring and resourceful masked rider of the plains led the fight for law and order in the early West. Return with us now to those thrilling days of yesteryear—*The Lone Ranger Rides Again!*

For more than a quarter of a century, these words have heralded the beginning of exciting adventures featuring the most famous masked rider of all time. On the radio and TV, in the movies, books and comics, The Lone Ranger's bouts with breakers of the law have made him a world-wide favorite.

the origin story

The classic story of The Lone Ranger's "origin" has become a legend in our time. For who today has not heard the tale of the gallant survivor of an outlaw ambush who dedicates his life to the task of bringing all outlaws to justice?

Officially, the origin story goes like this: A patrol of six Texas Rangers, in search of the notorious Butch Cavendish gang, was led into an ambush by a cowardly guide and after the battle was over, all of the Rangers were left for dead.

During the night, an Indian came upon the bodies in the moonlight. On closer examination, one appeared to live, although badly wounded. The Indian quickly carried him to a nearby cave where he bathed and dressed his wounds with all the skill and knowledge of his forefathers.

Three days and three nights he watched by the side of the wounded Ranger and on the morning of the fourth day, the Ranger awoke, weak and confused about the lapse of time, but with eyes clear and calm. He recognized the Indian as the same whose life he had saved years ago when both were small boys.

"Your name is Tonto," said the Ranger, "and years ago you used to call me 'Kemo Sabay'."

"That right," replied Tonto, "you still 'Kemo Sabay'—it mean 'Trusted Scout.'"

Then realizing his situation, the Ranger explained to Tonto that the killers know him by sight, and if they discovered he had escaped death, they would surely track him down and kill him.

dons the mask

When told that Tonto had prepared six graves, The Lone Ranger resolved that his name should be forever buried with his brother, who commanded the Texas Rangers, and his friends. To make sure his identity would be concealed, he determined he would always wear a mask, made of cloth from his dead brother's vest.

And that's the start of the "Legend of The Lone Ranger."

The Lone Ranger's silver bullets were first dispensed over the air-waves on January 20, 1933. This was at station WXYZ in Detroit, Michigan, where owner George W. Trendle had conceived the idea and later hired, as chief writer, Francis H. (Frank) Striker, a radio-scripter from Buffalo, New York. Together these two devised



From the top, Republic's five LONE RANGER suspects of 1938 were young George Letz (later Montgomery), Lee Powell, Herman Brix (Bruce Bennett), Hal Taliaferro (formerly Wally Wales) and Lane Chandler, the low man on this totem pole.

the plots and situations which were destined to make The Lone Ranger, his call—"Hi-Yo, Silver, Away!"—and his musical theme—Rossini's "William Tell Overture"—into some of the most recognizable trade marks of this century.

Striker stayed with Trendle for many years afterward and, in addition to the Ranger, the pair produced two other well-known properties, THE GREEN HORNET and SERGEANT PRESTON OF THE YUKON. A head-on auto collision near Buffalo brought an end to Striker's life on September 4, 1962 at the age of 58.

a shocking tragedy

Of the various actors portraying the Lone Ranger on the air, Bruce Beemer came to be, and still is, the best known. Originally playing the part in 1932-33, Beemer had given it up only to return to the role upon the death of his successor, Earle W. Graser, who had perished in a Michigan auto crash.

Graser's shocking and violent demise on April 8, 1941, brought an immediate and pressing problem to WXYZ. For the show which was broadcast live three times a week on Monday, Wednesday and Friday nights, suddenly had to find a new actor and make the changeover in voices as smooth as possible. The solution: Beemer, who had been working as the show's narrator, became The Lone Ranger and, although his voice was very similar to Graser's, the two shows immediately following the tragedy were re-written. These then, concentrated on Tonto (John Todd) who was caring for a wounded and *unable-to-speak-above-a-whisper* Lone Ranger—thus drawing attention away from the substitution.

Ranger to Republic

The Lone Ranger Show grew into such a hot radio property (it was Mutual's biggest) that motion pictures were inevitable and in 1938, Republic Pictures corralled the rights. They saw the masked lawman as the hero of a fifteen chapter super-serial entitled, simply, THE LONE RANGER.

These magnificently produced episodes were destined to go down in Hollywood history as one of the most lavishly budgeted cliffhangers of all time. Basically, the plot dealt with the lawlessness prevalent during the period of Reconstruction following the Civil War. Republic's scripters adhered to the origin-story at the outset, but quickly departed from it in order to bring in an angle all their own. This involved four fellow lawmen who banded together with Allen King (Lee Powell) in a pledge to rout the ruthless invaders led by the villainous Jeffries (Stanley Andrews).

five who dared

Rounding out this quintet of Rangers were Bert Rogers (played by Herman "Bruce Bennett" Brix), Dick Forrest (Lane Chandler), Bob Stuart (Hal "Wally Wales" Taliaferro) and Jim Clark (George Letz, later "Montgomery"). Suspicion was divided evenly among the five as to just which one was The Lone Ranger, but as the serial unfolded they were killed off, one by one, until only



Cameraman lines up a shot for the masked man's first major screen appearance, **THE LONE RANGER**, a Warnercolor feature released by Warner Bros. in 1956. Anita Granville, Clayton Moore and Jay Silverheels run through their scene. Below: The late John Millan, for years a leading figure on the screen, gave one of his last great performances as a dying Indian chief in **THE LONE RANGER AND THE LOST CITY OF GOLD**, a 1958 United Artists release in Eastman Color.





Bruce Beemer, most famous of the radio Rangers, was heard on hundreds of broadcasts and seen at countless personal appearances astride his great horse "Silver."

Powell was left to yell "Hi-Yo, Silver" at the fadcut.

THE LONE RANGER was a crashing success for the company and prompted a sequel the following year. Indeed, superior serials such as these began providing Republic with some of their biggest grosses and additional sources of bookings, such as first-run houses on Broadway and in major cities. Heretofore films of this type had been relegated largely to second and third run "neighborhood" houses.

second serial star

By the time THE LONE RANGER RIDES AGAIN was filmed in 1939, Lee Powell had ridden away from Republic in search of greener pastures and was replaced behind the mask by Bob Livingston, the erstwhile "Stony Brooke" of the studio's Three Mesquiteers series. Republic having offered him only one leading role after THE LONE RANGER (another serial, THE FIGHTING DEVIL DOGS, again with Herman Brix), Powell had decided to try his luck elsewhere.

TRIGGER PALS, his first subsequent venture photographed in late 1938, was to be the initial pic in a proposed series of Grand National features pairing him with Art Jarrett and Al "Fuzzy" St. John. However, the death of the company brought an end to this idea and Lee subsequently went on tour with some small, traveling circuses appearing as "The Lone Ranger of the Movies."

death of a hero

Powell had never been officially billed as the star of the first serial (the Ranger was listed simply as "A Man of Mystery") and his attempts to so exploit himself along these lines only resulted in legal action being taken against him by the copyright holders. Returning to the coast, he wound up co-starring with Bill "Cowboy Rambler" Boyd and Art Davis in a series of 6 Westerns for PRC—TEXAS MAN HUNT, RAIDERS OF THE WEST, ROLLING DOWN THE GREAT DIVIDE, ALONG THE SUNDOWN TRAIL, TUMBLEWEED TRAIL, and PRAIRIE PALS—before enlisting in the Marine Corps in the summer of '42.

Distinguishing himself in the Pacific campaign, Sgt. Lee Powell, age 36, died a hero's death on the island of Tinian on July 29, 1944.

early thrills revived

THE LONE RANGER RIDES AGAIN repeated the success of the original serial and this time there was no pretense or attempts to disguise the fact that Livingston was behind the mask. Chief Thundercloud came back for an encore as Tonto and together the famous duo gave their all to rid the range of a band of renegades intent upon driving out the homesteaders.

With two successful serials now making the rounds, Republic, while not filming any new Lone Ranger productions, came up with a new theatrical entry in 1940. This was a condensation, in feature length form, of their first picture, en-

titled **HI-YO, SILVER**. Told in flashback technique, it presented Raymond Hatton in some new footage as an old-timer telling the story of *The Lone Ranger*.

While continuing to attract large audiences as a radio show, *The Lone Ranger* did not undergo any additional filming until the advent of the TV series in 1949. Clayton Moore, ex-stuntman and serial star, was selected to don the mask for television and Jay Silverheels, a full-blooded Mohawk, was signed to play Tonto. All told, 166 half-hour episodes were filmed over the period the show was in production.

At the end of the first season's filming, the producers replaced Moore with actor John Hart, who represented a somewhat taller and heavier version of the Ranger. Hart proved unsuitable, however, and midway in the second series was excused in favor of returning Clayton Moore, who has had the role ever since.

new hands on reins

In 1954, *The Lone Ranger, Inc.* was sold by the Campbell-Trendle Agency of Detroit to wealthy Texas oilman Jack Wrather for \$3,000,000—a record up to that date. One of the first major projects of the new owner was the production of **THE LONE RANGER**, the character's first major motion picture appearance.

Budgeted at nearly a half million dollars and shot in WarnerColor, this 1956 Warner Brothers release boasted exciting locations photographed near Kanab, Utah, a stirring script and first rate cast. Supporting Moore and Silverheels in the leads were Bonita Granville, former child actress, Academy Award nominee and wife of owner Jack Wrather, and Lyle Bettger, the chief menace. It is also interesting to note that prominent in the lineup was Lane Chandler, portrayor of one of the "Ranger suspects" in the original serial.

from silver to gold

The plot concerned Reece Kilgore's (Bettger) attempts to drive Indians out of the territory in order to claim silver deposits on their land. As was the case with the early Republics, this new work also inspired a sequel, **THE LONE RANGER AND THE LOST CITY OF GOLD**, in 1958.

This United Artists release was in Eastman Color and gold, of course, was the criminals' goal, rather than the silver of the previous film. Moore and Silverheels again had their jabs cut out for them as they relentlessly closed in on Douglas Kennedy's gang who were attempting to steal five medallions which, when put together, revealed the location of an Indian City of Gold.

no rest for Ranger

Since this classic, there have been no new Lone Ranger filmings of any kind but the mighty champion of the Old West lives on today as strong as ever. The syndicated TV episodes are still shown regularly around the world and the radio show, though cancelled in 1955, is enjoying new



Action from Republic's **LONE RANGER RIDES AGAIN** as Bob Livingston tackles veteran villain Stanley Blystone. Below: For the **LONE RANGER TV** episodes, Clayton Moore shared scenes with many prominent character actors as, in this case, the late Francis Ford, pioneer silent screen producer, director, actor.





John Hart became the second actor to portray the Lone Ranger on TV but after only a few shows, was replaced by the man he himself had replaced, Clayton Moore. Below, Lee Powell and Chief Thundercloud (both deceased) in 1938's *THE LONE RANGER*. Thundercloud, whose real name was Victor Daniels, played Tonto in both serials.



life as transcriptions of the classic tales are now being re-broadcast over selected radio stations around the country. Merchandising tie-ups involving the Ranger have never ceased and the comic strip adventures started in 1938 live on, appearing in hundreds of major newspapers and comic magazines today.

Jack Wrather comments

What is the reason for The Lone Ranger's undying appeal? It is, perhaps, best expressed in the words of owner Wrather, himself:

"Too many Westerns are merely gangster pictures with the actors in cowboy clothes," he declares. "They go on the assumption that if you pack a bunch of gunslingers, a few ambushes, some stampedes, bucking horses and a couple of tribes of blood-thirsty Indians into 90 minutes, you can forget about plot, story line, characterization, logic and the essential factors necessary for a true picturization of the real West."

"That's why *The Lone Ranger* will always be different; why it's been different as a radio and TV program for years. It's never fantastic. It always makes sense. And yet it's as full of authentic action as a good Western should be. But, *The Lone Ranger* always carries a message with the action. It's a combination of entertainment and education."

the Ranger's code

"Here's what I mean," he says, "*The Lone Ranger* has to use guns but he never shoots to kill, only to disarm as painlessly as possible."

"*The Lone Ranger* never wins against hopeless odds. You never see him escaping from a barrage of bullets or Indian arrows merely by riding off toward the horizon."

"He uses perfect, precise grammar, not the slang or colloquialisms which usually denote lack of expressive powers."

"All his adversaries are American, thus avoiding criticism from minority groups."

"By accepting the Indian Tonto, as his closest companion, he makes it obvious to children that great men have no racial or religious prejudice."

"*The Lone Ranger* never shows criminals in an enviable position of wealth or power and never makes them appear successful or glamorous."

"Brutality and gore are eliminated in *The Lone Ranger* scripts wherever possible, held to a minimum when necessary for the plot."

why he is great

"In short, *The Lone Ranger*, a composite of every man who stands for law and order, always stresses the fact that young people of America owe much to their ancestors, and to pay this debt, they must maintain their heritage and pass it on to their descendants."

"All these things," Wrather concludes, "teach something. They teach patriotism, fairness, tolerance, sympathy, religion. And yet they don't preach. These lessons, once learned, will never be forgotten."

And neither will *The Lone Ranger*.

HI-YO, SILVER, AWA-A-A-Y!


THE END



Clayton Moore calls Bob Wilke after a furious fight from Worners' **THE LONE RANGER**. In the background, Lane Chandler (with beard), a star of the first Ranger serial, looks on flanked by Jay "Tente" Silverheels and Sheriff Jahn Pickard.

GEORGE RAFT

SCREEN THRILLS article by SAM SHERMAN



■ Tough, soft-spoken and dynamic his filmic contributions extend far beyond the gangland portrayals which brought him fame.

IT IS A TRULY difficult task to relate the life of the ordinary person to the life of an extraordinary person—namely the *Movie Star*. The huge magnifying glass that the world gazes at these famous figures through more often than not distorts reality. Driven into moods which defy simple description, Hollywood celebrities have made mistakes which they later could not live down, and in some cases have even taken their own lives. Why does it happen? One guess may be that the sudden rush of overnight wealth and publicity is too much for anyone to take. Couple this with the fact that *fame is fleeting* and eager movie producer-promoters soon find they no longer have use for the star who just isn't box-office any more!

Millions are awed by images on the silver screen and even attribute god-like qualities to actors who are nothing more than flesh and blood creations, having all the weaknesses that go with being human. So, when the mud-throwing begins and the *Movie Star* is the target, the blow he takes on the chin may mean the end of his career. From the adoration of millions to this, few compensating factors make up for what has been lost in human terms during the course of time.

On the subject of George Raft much has been said in print during the last thirty years. Judged guilty by association, Raft's roaring twenties night club days have been turned into a barrage of bullet-ridden escapades. The fact that he was a dancer by profession, and a good one, has been forgotten many times by self-styled journalists who wished to turn casual meetings with such as Al Capone into high level gangland conferences. To set the record straight, Ern Westmore, dean of Hollywood makeup men, recently commented for us on someone he knew and worked with over three decades ago—George Raft, the man and the actor:

"A lot of people were termed 'gangster' by association. Raft was a magnet for all who frequented night clubs in the days when he was a dancer. So the big shots of the racket world, who were prominent in night life, were attracted to him. George was never a gangster! He was a gangster in films only!"

According to Ern Westmore, George Raft's first screen role was in *QUEEN OF THE NIGHT CLUBS* (1928 Warner Production), a picture he too worked on.

"Warners put their whole heart and soul and last dime into sound. *QUEEN OF THE NIGHT CLUBS* was the second all-talking picture and starred Texas Guinan. She brought George Raft with her to Hollywood to appear in that film as he had been a standout dancer in many of her New York shows. In the film Raft was young, he was virile, he was the fastest dancer we ever saw in shoe leather!"

Continuing his first-hand observations of George Raft, Ern Westmore (who is now in the cosmetics manufacturing business with Joe Bonomo, famed screen stunt star) told us:

"A lot of people think that George Raft is a carouser because of the type of parts he played on the screen. This is not so. He doesn't even drink or smoke. Raft was as punctual as anybody I've ever known. He was always there when the director wanted him. Looking for a com-



The rough, mature Raft shows he has to get tough with pretty Anne Francis as well as ROGUE COP Robert Taylor in the 1954 MGM production.





His first important screen break—as Spencer Tracy's bodyguard in Fox's 1931 **QUICK MILLIONS**. Below: Clowning around with Charles Grapewin in **FOLLOW THE BOYS**.



parison to his acting style, I would call him the Brando of his day.

"George has always been a credit throughout his career to the motion picture industry. George is the kind of a fellow who never hesitated taking care of a friend in need. He is not a loudmouth—he is as quiet an individual as you'd ever want to come in contact with. He loves the best of everything—clothes, food, homes. He is polish personified!"

George Raft wrote his entire personal story for the record, in association with Dean Jennings, in the late 1950's. Done as a five part series for *The Saturday Evening Post*, it was entitled **OUT OF MY PAST**. A no-holds-barred look at a Movie Star's life, it has a grim and depressing quality and tells how Raft's violent screen roles have been twisted to also represent him in real life. The image has unfortunately remained with him in certain areas.

In 1961 Allied Artists released their **GEORGE RAFT STORY**, which starred Ray Danton as Raft. The script for the film appears to have been adopted from the *Saturday Evening Post* series. Although a well produced biography, **THE GEORGE RAFT STORY** did take license with fact. The advertising campaign cheapened the film by selling it as a brassy gangland and Hollywood expose. Ray Danton turned in a good all around job, but as George Raft is so well known for his own film work, it was near impossible to accept Danton as Raft.

The real life George Raft (born Kanft) was tough as a youngster, and with survival the code of the New York streets, learned to use his fists and use them well. Relying on his naturally developed abilities, George fought over 25 bouts in the ring before deciding that boxing wasn't for him. A fling at baseball also did not result in a career. Gifted with a pair of wing-like feet, and the ability to use them, George soon rose from the dance hall to Broadway and night club dancing fame. He performed throughout the world and was a favorite of European royalty. Some of his stage appearances include—**GAY PAREE**, **MANHATTEN** and **PALM BEACH NIGHTS**.

Raft rates high

His first trip to Hollywood was unsuccessful however. In 1928 the screen start that **QUEEN OF THE NIGHT CLUBS** gave him failed to materialize into anything career-wise. A second try in pictures worked out well with his selection by director Rowland Brown to play a bodyguard to Spencer Tracy in **QUICK MILLIONS**, which was released by FOX in 1931. The studio executives liked him in that film and responded with a role in **HUSH MONEY** soon after. He was on his way in the movies! Small parts with Eddie Cantor in Samuel Goldwyn's **PALMY DAYS** (United Artists 1931) and with Jimmy Cagney in **TAXI** (Warners 1931) were his stepping stones to the future.

The turning point in his career was very near. Cast as the henchman to Paul Muni, the Capone-like title character in **SCARFACE**, his coin flipping routine and violent death scene quickly established him as a unique screen personality.

George Raft himself commented on the production of this film in the fourth installment of **OUT OF MY PAST**:

*"The fact is, a lot of people thought they knew things about me, but, since I've never said a word until now, they were only guessing. Howard Hawks, among others. Why did he pick me for a big role in **SCARFACE**, the film biography of Al Capone, when Hollywood was full of experienced young actors? I asked him that question once and he said, 'You were the type.' Well, that's a trick answer. All I know is that they asked me a lot of questions—how Capone dressed, how he walked and talked, what kind of guns he used and so on." So, Hollywood taking George Raft wrongly as a real gangster himself, made him a star.*

remembered role

SCARFACE proved a sensational film and George Raft's performance in it resulted in his being signed by Paramount Pictures. His roles grew more important and he had arrived as a star. He appeared in the following 1932 Paramount releases—**DANCERS IN THE DARK**, **MADAME RACKETEER**, **NIGHT AFTER NIGHT**, **IF I HAD A MILLION** and **UNDERCOVER MAN**. The most unusual film in this group was **IF I HAD A MILLION**, which was made up of small story vignettes, each one directed by a separate director. His acting here was both tense and realistic. Those who are critical of his early acting might be wise to take a look at **IF I HAD A MILLION**.

*"Eventually when I was starred in a picture called **NIGHT AFTER NIGHT**, and was allowed to choose my own leading lady, I sent for Mae West. It was her first screen appearance, and her cleverness on stage was a new kind of thiev-ery to me. She stole everything but the cameras, and I never made another picture with her. I knew she had me licked."*

The 1933 Raft releases were **PICK UP** and **THE MIDNIGHT CLUB** for Paramount, and **THE BOWERY** a Darryl F. Zanuck-20th Century production released by United Artists. George Raft's resemblance to the late Rudolph Valentino was more than skin deep and the two had worked the same dance halls in their pre-picture days. With the release of **BOLERO** by Paramount in 1934, George proved he could not only shake the gangster image, but could also project the type of charm that had made female movie fans swoon for Valentino. His dance sequences in that picture, coupled with some of his best acting up to that time, brought him international recognition. His other pictures for Paramount in 1934-5 were: **ALL OF ME**, **THE TRUMPET BLOWS**, **LIMEHOUSE BLUES**, **RUMBA**, **STOLEN HARMONY**, **THE GLASS KEY** and **EVERY NIGHT AT EIGHT**. He also did one for Columbia that year—**SHE COULDN'T TAKE IT** and one for Fox, which was released the next year—**IT HAD TO HAPPEN**.

With each new picture George Raft added something to the natural ability he had at the start. His voice became more refined, his performances more under-played, as directors bypassed the novelty value of talking pictures and

The brazen Steve Bradie of Bowery fame hoofs his way to the big time in 1933's **THE BOWERY.**





With the grace of a modern Valentino, George Raft whirled Vera Zorina around the set of **FOLLOW THE BOYS**. Below: The George Raft of today as he guested in UA's 1964 **FOR THOSE WHO THINK YOUNG**.



learned to utilize sound and their actors' voices in a more subtle way. **SOULS AT SEA** for Paramount in 1937 and **YOU AND ME** for Paramount in 1938 did much to break the old tough guy image for Raft. In the latter film, directed by Fritz Lang, George Raft turns in what may be considered as one of the finest performances of his long career. Teamed with the talented Sylvia Sydney, he brought great power and restraint to the role he played. Shortly after the film's release he commented on this change of image:

"You may not believe it, but after all those hard-boiled gangsters I played, the fans back in some of the small towns really got to thinking I was the kind of a heel I was supposed to be on the screen. Producers got the idea that I had to look tough and dangerous to be boxoffice. That's why they had me narrowing my eyes all the time, but that wasn't me. I just want to be myself and they wouldn't let me."

YOU AND ME established George Raft as a performer capable of portraying a wider range of parts beyond just tough blood and guts mobsters and detectives. However, Hollywood producers felt his strongest attraction for audiences was in films of this nature and so, with rare exception, even his best later performances were to be in this type of picture.

popular pic player

Tough or tender, each new Raft role added fans to him and money to his producers. His parade of hits continued into the mid 1950's and those he worked for knew him to be a dependable and skilled actor. The release of his many starring pictures to TV have added new George Raft fans daily. His screen cavalcade includes: 1939's **THE LADY'S FROM KENTUCKY** (Paramount), **EACH DAWN I DIE** (Warners) and **I STOLE A MILLION** (Universal); 1940's **THEY DRIVE BY NIGHT**, **INVISIBLE STRIPES** (both Warners), and **HOUSE ACROSS THE BAY** (United Artists); 1941's **MANPOWER** (Warners); 1942's **BROADWAY** (Universal); 1943's **STAGE DOOR CANTEEN** (United Artists) and **BACKGROUND TO DANGER** (Warners); 1944's **FOLLOW THE BOYS** (Universal); 1945's **JOHNNY ANGEL** (RKO Radio) and **NOB HILL** (20th Century Fox); 1946's **NOCTURNE** (RKO Radio), **MR. ACE** and **WHISTLE STOP** (both United Artists); 1947's **CHRISTMAS EVE** and **INTRIGUE** (both United Artists); 1948's **RACE STREET** (RKO Radio); 1949's **JOHNNY ALLEGRO** (Columbia), **A DANGEROUS PROFESSION** (RKO Radio), **OUTPOST IN MOROCCO** and **RED LIGHT** (both United Artists); 1951's **LUCKY NICK CAIN** (20th Century Fox); 1952's **LOAN SHARK** (Lippert); 1953's **I'LL GET YOU** and **MAN FROM CAIRO** (both Lippert); 1954's **ROGUE COP** (MGM) and **BLACK WIDOW** (20th Century Fox); and 1955's **A BULLET FOR JOEY**.

In the early 1950's he starred in a TV series, **I AM THE LAW**, which did present him on the good side of the law. A feature length adaptation of three half hour episodes from this series was distributed in England by Eros Films as **CRIME SQUAD**. New footage of Raft was shot



The picture that made an entire career possible—SCARFACE! Paul Muni, Osgood Perkins and Raft as they appeared in the gangland classic. Below: A recreation of how SCARFACE was "supposed" to look on screen in THE GEORGE RAFT STORY. Roy Denton (right) played the coin-flipping role.

in New York to tie the sequences together. With the changing times, George Raft began to spend more of his time with his executive business enterprises. This provided a busy schedule to fit picture work into. In addition to a leading role in 1959's JET ACROSS THE ATLANTIC (Intercontinent Releasing), he's managed to squeeze in several "guest star" film appearances, the most recent of which was in 1964's FOR THOSE WHO THINK YOUNG. Appearing in a cameo role as a law enforcement officer, former screen gangsters Jack LaRue, Robert Armstrong and Allen Jenkins provided the menace for Raft.

Of all the many things he's done to date in pictures there still exists one area he has not worked in—directing. This is something George Raft keeps in back of his mind as a project he'd like to do. A still handsome figure now in his 60's, he has many good pictures left in him both in front of and behind the cameras. However, short-sighted film promoters still think of George in the old tough-guy terms and unless someone with a little sense sees the great potential in his directorial ideas, it looks like George Raft will be content to spend the majority of his time as a businessman, not a creator and/or performer.

A versatile actor, skilled in his trade, we look forward to seeing something new from him, either as a director or actor, on TV or in the movies, which will utilize the abilities which are currently being directed elsewhere. After 36 years, George Raft belongs in the movies, for those of us who are his audience still appreciate him and his work.

END



BEATLES



vs.



"A HARD DAY'S NIGHT," the big Beatles' movie, hurled a challenge to the entire heritage of classic cinema comedy. Compared to the Marx Bros., hailed as the new greats of film humor, this offbeatle foursome has a lot to live up to.



COMEDY KINGS



A disguised Paul McCartney and female-chasing grandfather Wilfrid Brambell hide out from The Beatles' screaming fans in **A HARD DAY'S NIGHT**.

THE WHIRLWIND popularity sweep of the singing Beatles cannot be considered anything but fantastic. Their appeal to youthful admirers throughout the world cannot be analyzed in the conventional terms of the earliest Frank Sinatra and Elvis Presley crazes. And so, their movie cannot be simply dismissed as just another "cheap teenage-beat musical." Through the years motion pictures have been quick to capitalize on the popularity of recording artists by quickly putting out a plotless musical mess and playing up the production publicity-wise to the hilt. It worked in the past from the late 20's to the early 60's, why in 1964 shouldn't it work now? The answer is because tastes have changed and with this change has come a new crop of moviemakers who are not content to dismiss a singing group such as the Beatles in the conventional terms of plot 6-A, 8-B or whatever was left on the shelf and used successfully for the old crooners, the swing set and later the rock and rollers. The Beatles by their very appearance and songs, obviously have their own private jokes about everything concerning their act. They don't pitch the virility of Presley to their youthful fans and with their upbeat songs miss the warm excitement of the slow ballad singer, who is making love in his songs to his youthful female fans.

Out of all this has come a serious attempt to present a film which would capitalize on the success of The Beatles, while still being a unique picture production-wise. This of course would lend some appeal to the older moviegoing audience, the ones who perhaps usually dial The Beatles off the radio when their songs come on. The impossible has been done, and it turned out as **A HARD DAY'S NIGHT**, the filmed-in-Eng-

land Walter Shenson production released by United Artists. The movie is a screen version of the life of The Beatles, as they *reely* (?) live it, and by no means is taken too seriously by either the four stars or by the film's vast audience.

flashy fans

To dyed-in-the-wool Beatles fans, of the younger set, who are just interested in seeing their favorites and hearing them singing, the film is a hit and scores with them in every area. At one showing some young girls were avidly taking flash pictures of the movie screen hoping anxiously to capture moments important to themselves at that time. This did present a disturbance to others in the theatre watching the film and with justice prevailing, it is a technical impossibility for the pictures to have come out. The flashbulb blanking out the illuminated image on the screen for the fraction of an instant the photo was taken. So much for the mass hysteria side of The Beatles.

On the other side of the coin, **A HARD DAY'S NIGHT**, although a spoof of The Beatles, their fans and our times, has proven something in the realm of modern movie making. The picture is done in a semi-documentary style, which gives the appearance that some of its wacky happenings are really going on.

For a moment let us assume that one character by the name of Joe fell asleep a la *Rip Van Winkle* in 1940 and just now returned to the real world. He might go to see **A HARD DAY'S NIGHT**, knowing nothing of The Beatles and their fantastic popularity, and think them to just be another comedy group like the Marx Bros. or The Three Stooges. (As if there could be other

comedy groups like these two!) For physical reasons the four Beatles resemble English versions of Moe Howard, mop-headed chief of The Three Stooges. Authenticated by show business history itself, Moe was actually the first Beatle prototype, or so his hair style indicates. Joe would immediately notice that although The Beatles look like Moe Howard, they don't act like Moe Howard—at least in this first picture they haven't started slapping each other around in true stoogian style. Turning to a parallel to the Marx Bros., Joe could possibly note a resemblance in the person of Ringo Starr to the late great Harpo Marx. It's not that Ringo never says anything, it's just that it's almost impossible to understand just what it is that he's saying—speech and specific dialogue not being that important to his character in the film. All in all, our visitor from a few years back would probably end up liking The Beatles, their odd ways and their film, although he might not understand it at all. Be there anyone who claims he does?

what is it?

Director Richard Lester and writer Alun Owen fashioned a feature film for The Beatles, so unlike anything else ever done that there exists no standard to compare it by. The film sets its own standard. It must be considered a *free-form fantasy* as plot and structure are definitely secondary to the nonsense which takes place in it. By all means of judging motion pictures, however, it is a success. One which certainly should launch The Beatles into a successful film career, outlasting the immediate "wild craze" phase which they are going through. After all, their music (written by Beatles John Lennon and Paul McCartney) has been praised by serious musicians and composers, in addition to its being performed at a slower tempo for serious light classical audiences.

long day's line

As a business venture A HARD DAY'S NIGHT has proven a whirlwind smash for producer Shenson and United Artists, the film's distributor. The advance sale of tickets in Toronto, Canada reached epic proportions or so THE MOTION PICTURE EXHIBITOR reported on June 24, 1964:

"TORONTO—The Beatles made motion picture history in Toronto when 3,098 advance-sale tickets for a four-theatre August 11 preview of 'A HARD DAY'S NIGHT,' their first feature film, were sold out in less than 90 minutes. . . . This spectacular demonstration of The Beatles' drawing power as movie stars was evidenced by the long lines of fans who gathered outside of the preview theatres—The Kingsway, The Scarborough, The Glendale and The Odeon Parkdale—starting 7 o'clock Friday morning, 28 hours before the boxoffice opened."

When the picture played its first full week in New York City, at the multiple *Premiere Showcase Theatre* run, James R. Velde, United Artists Vice President reported that the film racked up a solid gross of \$338,315. Like a snowball, gathering momentum as it gathers size, A HARD



Moe Howard, mob leader of The Three Stooges, and first screen star to popularize what is now known as the "Beatle" haircut. Below: Beatle Paul McCartney with his "Moe Howard" hairdo and shawgirl friend.





Larry, Moe and Curly brave the terrors of an unforgotten frontier in typical stooging fashion. Below: Groucho, Chico and Harpo, the unmatchable Marxes, in a zany scene from *A NIGHT AT THE OPERA* (1935).



DAY'S NIGHT has proven an all-time film industry sensation and its planned Christmas re-release should definitely help to place it in a class by itself.

On August 17, 1964 **BOXOFFICE** commented on the film and its potential as follows:

"BEATLES FILM PRINT ORDER LIKELY TO REACH 1,800—NEW YORK—*The Beatles' first feature picture, 'A Hard Day's Night' will be shown in more theatres in more countries in a shorter length of time than any previous film in the history of the industry, according to Arnold Picker, executive vice president of United Artists. . . . The Beatles' film will be seen in every international market in the next seven weeks, and that includes Japan, Germany, Sweden and other far-flung spots, as well as England, where the picture was made. . . . Picker pointed out that some 800 prints are being worked in the U.S. and the total world print order will be between 1,500 and 1,800 prints, a previously 'unheard of figure' he said.*

Ringo ugly?

Being a film of unusual popularity, in addition to being a free-form almost plotless screen look at The Beatles' lives, reviewers came up with some interesting and yet strange comments:

MOTION PICTURE EXHIBITOR—*"American audiences will be hard put to follow not only the story line but the dialogue as well. . . ."*

BOXOFFICE—*" . . . purports to be a fictional account of 36 hours in the hectic lives of the four shaggy-haired lads from Liverpool as they dash in and out of railways, through London streets and into a TV recording studio, always pursued by hordes of shrieking girls . . . the four have individual comedy scenes in which they shine, the baby-faced Paul McCartney's bewilderment with his old grandfather, John Lennon's bubble-bath bit and the ugly Ringo Starr's adventures in the outside world being standout scenes."*

INDEPENDENT FILM JOURNAL—*"The Beatles emerge as a genuinely comic team that is a combination of the Marx Brothers and the Sinatra-Martin-Duvis clan at their best. . . . Many of the incidents contain elements of satire, and at times, it seems that The Beatles themselves are satirizing the whole institution of idol-worshipping, for the four boys never actually acknowledge their hysterical aficionados, and are sharp, clever and witty as they mock the sophisticates who are patronizing them. . . . Not only will the film delight the legion of Beatle fans, it will also surprise and entertain young adults and film buffs who enjoy a fine farce. . . . They will, however, witness the closest sensation to Al Capp's 'Feel-o-Vision' or Aldous Huxley's 'Feelies' yet devised. For while the girls on the screen are screaming, crying and passing out, the loyal Beatle lovers in the audience will be doing likewise."*

Whether you like them and their film as a mad fan or passing fad, or have not made up your mind about The Beatles at all, you owe yourself the experience of the sheer lunacy known as **A HARD DAY'S NIGHT**, it marks the start of a new era in motion pictures.

ENO

OLD MOVIES IN NEW HOME



Charlie Chaplin's early comedies currently pack the house during NICKELODEON NIGHTS' performances. Below: Showmen Irvin Arthur and Barnard Sackett, promoters of the silent screen picture palace.



FOR THE MILLIONS of fans of the classic silent movies of yesteryear there are few continuing sources that show their favorite type of screenfare. Through limited 16mm rentals, rare TV showings and theatrical re-release these films have received but a fraction of the exposure they are most certainly due. With this in mind, it was a happy moment for silent screen buffs when NICKELODEON NIGHTS opened its doors last July 29th. Located at New York City's LITTLE FOX Theatre at 152 Bleeker Street, the vintage movie showcase presents interesting old-time productions in the atmosphere they were originally shown in. Established as a permanent picture palace for the screening of silent and early talkie flickers, the entire theatre was especially remodeled to look like its counterpart of about 40 years ago.

Bearing all this in mind, it is now possible for those who remember the silent movies, and for others who are seeing them for the first time, to enjoy an offbeat night at the movies, shown under the ideal conditions of a newly furnished theatre, which also featured Stan Laurel in KILL OR CURE (1923), Buster Keaton in BAL-LOONATICS (1923), Charlie Chaplin in THE RINK (1917) and Will Rogers in DON'T PARK THERE (1924). In background support of the films, a "live" piano score aided the authentic nostalgic effect.

NICKELODEON NIGHTS is the creation of veteran theatre man Barnard Sackett, who is producing the continuing show in association with Irvin Arthur. While short subjects have proven the most popular type of material shown to date, especially comedies starring Charlie Chaplin, features are also part of the theatre's steady old film diet. PHANTOM OF THE OPERA with Lon Chaney (1925) and THE MARK OF ZORRO with Douglas Fairbanks (1920) were well received additions to the usually comedy-oriented programs.

On the schedule for future shows are programs which are built around the career of some famous screen star, who will also put in an "in person" appearance at the theatre. Gloria Swanson is number one on the list, with Mae West a close second. Miss West plans to make a trip east in the near future for the occasion. Quite recently one of the screen's eerie serial menaces, Theodore, has been appearing in special "live" midnight macabre shows at the NICKELODEON. Although not usually identified with motion pictures of the past, Theodore was featured as a science fiction fiend in Republic's 1947 cliff-hanger THE BLACK WIDOW.

NICKELODEON NIGHTS has proven that the present can enjoyably become the past every night, enabling audiences to again laugh and thrill to the screen's golden era.

Robert Allen:



DRAMATIC DYNAMITE!

An Exclusive Report

**SCREEN THRILLS
ILLUSTRATED**

Interview & Story by Sam Sherman

TRENDS IN MOTION pictures and on television may come and go but one thing's for sure—good actors are always the mainstay of theatrical endeavors. Robert Allen, who has been cast in as wide a range of roles as is humanly conceivable, still gathers his share of critical bravos every time he appears in a new movie or TV show. He recently starred on NBC-TV's *THE DOCTORS* in a decidedly indoor dramatic presentation, which is certainly a great contrast to an outdoor race horse story like Paramount's *FIRE-AWAY, THE STORY OF A TROTTER*. This Wide-Screen Color featurette, also starring Mr. A, drew raves from reviewers, theatre men and even veteran Paramount executive Adolph Zukor himself!

With the great revival of Hollywood's past on TV, via the showing of the major company film libraries, many people from all walks of life have taken to recognizing numerous familiar faces as they appeared in their earliest days on screen. In one day alone it's possible to see everyone from a collegiate John Wayne to a pigtailed Natalie Wood—how times have changed! But, actors who "deliver" are always in demand. Presenting the same rugged, athletic appearance he displayed in his many Hollywood adventure films, Robert Allen, who is now in his mid 50's, is one of the recognized professional performers quite active today in New York based productions. From a starring role on Broadway with Rosalind Russell in *AUNTIE MAME*, to *NAKED CITY* on TV and *PIE IN THE SKY* (recently completed New York theatrical feature), this versatile actor has more than amply demonstrated his varied skills.

ride ranger ride

Quite often personal friends and people he's worked with in the business chance to catch one of his vintage features on TV and are amazed to recall, or in some cases learn for the first time, that the Robert Allen of Broadway fame is the same actor who appeared as a two-fisted Western Star for Columbia Pictures. Reflecting on those very days Bob recently commented on his start in the prairie sagas:

"I starred opposite Grace Moore in LOVE ME FOREVER in which I played a Boston millionaire. During the shooting of LOVE ME FOREVER I used to walk in and watch them shoot the Tim McCoy pictures. I kept after the producer, Irving Briskin, to put me in Westerns as I could ride. Sure enough, they put me into three Tim McCoy pictures and then starred me in a series called the 'Ranger' series."

Unusual for an easterner to become a Western Star, Robert Allen was born Irv "Theodore" Baehr in Mount Vernon, New York and grew up to attend Dartmouth as a special student. In addition to his studies he proved outstanding in the fields of boxing, polo and dramatics—all of which came to his aid later on as an actor. After graduating college he worked in the Foreign Exchange department of Wall Street's National City Bank and then went on to an aviation career with Curtis Flying Service, becoming an excellent pilot along the way. During his earlier school days young Robert had been an extra in *THE QUARTERBACK*, a Richard Dix feature



Clockwise from above: Villainous Harry Woods gives Texas Ranger Bob a rough time in **RECKLESS RANGER**; teamed with the late great Peter Lorre, Robert Allen was in top dramatic form in **CRIME AND PUNISHMENT**; at odds with the master, Boris Karloff, in **THE BLACK ROOM** with Marian Marsh.





for SOCIETY GIRL with Claire Luce. From there a starring role in A FEW WILD OATS led to his going on tour.

Upon returning to New York, Bob met Harry Cohn, president of Columbia Pictures, who was familiar with his work. Cohn had a screen test arranged and the positive reaction to it led to Robert Allen's signing a Columbia Pictures contract. This meant a trip back to Hollywood and a prominent part in 1934's MENACE with Gertrude Michael, his first picture under the contract, which was made on loan-out to Paramount. Successfully received by the studio, public and critics alike, the movies had found a new star. No time was wasted either in showing him off to best advantage in such productions as:

1934's WHITE LIES with Fay Wray and JEALOUSY with Nancy Carroll; 1935's DEATH FLIES EAST with Florence Rice, CRIME AND



From top: Robert Allen today; in action with Ralph Byrd (r) in Republic's FIGHTING THOROUGHBORES, throttling adversary Seldon Bennett in the 1946 Broadway production of SHOWBOAT — with Carol Bruce and Ralph Dumke.

which was filmed by Paramount in 1926 at their Astoria, New York studio. This was his only experience with the movies until 1931 when he went to Hollywood under contract to Warner Bros. At that time he had not as yet taken his stage name of Robert Allen and it was one of the west coast's top executives who gave him this new identity. According to Bob:

"When I signed with Warner Bros. Jack Warner had a very good friend by the name of Bob Allen and he wanted to put that name on the screen." And so a new career was started for the youthful ex-pilot. He appeared at Warners with stars like Loretta Young and Dorothy Mackaill in some of their drawing room dramas in the 1931 lineup: BIG BUSINESS GIRL, RECKLESS HOUR, PARTY HUSBAND, etc. While in Los Angeles, Bob was offered the romantic lead role in a stage production of THE GREEKS HAD A WORD FOR IT. The reviews were so good that he was called to Broadway



PUNISHMENT with Peter Lorre and THE BLACK ROOM with Boris Karloff; 1936's LADY OF SECRETS with Ruth Chatterton, PRIDE OF THE MARINES with Charles Bickford and CRAIG'S WIFE with Rosalind Russell. For his role opposite Grace Moore in LOVE ME FOREVER (1935) Robert Allen received the *Boxoffice Blue Ribbon Award*.

His roles in 1935 with Tim McCoy in Columbia's REVENGE RIDER, LAW BEYOND THE RANGE and FIGHTING SHADOWS were responsible for his emergence in Hollywood as a popular Western star with his own series. The 1936-7 release of UNKNOWN RANGER, RANGER COURAGE, RIO GRANDE RANGER, LAW OF THE RANGER, RECKLESS RANGER and THE RANGERS STEP in established Bob as a six gun favorite the public would not soon forget. Thinking about how he was fortunate in being prepared to do films of this nature he commented:

"I had the good fortune of going to New York Military Academy and I was in the cavalry there. It was a wonderful experience. When I went out west I think I could ride as well as many of the cowboys who had been in the saddle all their life, and of course back east you're not in the saddle every day."

Fox film favorite

In 1937 Robert Allen left Columbia for a contract with 20th Century Fox and played top roles in their 1938-9 releases: KEEP SMILING with Gloria Stuart, MEET THE GIRLS with Lynn Bari, UP THE RIVER with Preston Foster, EVERYBODY'S BABY with the Jones Family, WINNER TAKE ALL with Gloria Stuart and Tony Martin, CITY OF CHANCE with Lynn Bari and others. A loan-out from Fox found him at Hollywood's *Action Capital*—Republic Pictures, for a starring role with Ralph Byrd in FIGHTING THOROUGHBREDS (1939), a fast paced race horse yarn.

The changing times however, got through to Bob in the form of more and more offers to do stage plays. So, after appearing in Walter Wanger's WINTER CARNIVAL, Bob Allen decided to concentrate his energies in the area of the theatre. Top roles in AUNTIE MAME, SHOWBOAT, KISS THEM FOR ME, JUNIOR MISS and countless others have certainly earned him popular and critical praise. Live, tape and filmed TV dramatic shows have also boasted the Robert Allen name and talent in many network appearances.

Speaking about his various roles Bob mentioned that:

"Pretty nearly every part I've played I've been in that activity at some time in my life. I was with the National City Bank in Wall Street and spent a year there, which was long enough to know that I didn't want to be a banker. However, I played the Banker in AUNTIE MAME and I knew exactly how to characterize the part having been in Wall Street."

With the skill to ride the range or emote on stage, Robert Allen has varied his pace to keep in step with the times. Action, Acting and Allen—the three A's of drama which mean a good show every time. END



Bob Allen—Western Star! Columbia Pictures' man of the plains, who earned himself world-wide popularity through his exciting outdoor series.



WALLS OF HELL

Jock Mahoney, one of the screen's greatest stars of blazing action soars to new heights of adventure in his latest thrill-packed motion picture!

IT IS RARELY that an actor today performs his own dangerous stunts in the movies. The costs of producing films have risen so greatly that even the most remote chance of injury to the star must be eliminated. However, in the case of Jock Mahoney, who started in the business as a top stuntman himself, action comes first. With the knowledge that poorly planned adventure sequences reflect against his own abilities, Jock has always made it a point to carefully plan the daring exploits he portrays on the screen. This star of two successful TV series (RANGE RIDERS and YANCY DER-RINGER) and numerous major motion pictures, has now traded his recent Tarzan trappings for the garb of an American officer, aiding in the defense of the Philippines during World War II.

Boasting a cast of thousands and a true story, filmed on its actual location, **THE WALLS OF HELL** is one of the most unusual independent productions to come to the screen this year. The story tells of the liberation of Manila in 1945 and the fantastic horror of war that the city's inhabitants had to undergo. Making a tremendous *last stand* in the "walled city" of Intramuros, the Japanese brought with them a terror and havoc that the city's inhabitants would never recover from. Many historic landmarks were destroyed during the bloody battle, which claimed thousands of lives as its savage toll.

barriers blasted!

The film's setting is the last days of the Manila fight and Jock Mahoney is introduced as an embittered American who is struggling to hold back the Japanese as he heads a group of guerrilla fighters. Inside the walled fort of Intramuros thousands of Filipinos are held captive while American artillery heavily pounds the city's ancient fortification. One Filipino (Fernando Poe Jr.) escapes from the fort through a sewer and manages to join Mahoney's guerrilla unit in order to lead them to rescue inhabitants of the city-prison. With the odds stacked against them, the fearless group pushes on back to the fort and through clever planning successfully recovers a number of the Japanese-held prisoners. Having knowledge of secret entrances into the city, Mahoney, Poe and their men help the American troops blast the fort open and crush the enemy present there.

Fernando Poe Jr., who is featured with Jock Mahoney in **WALLS OF HELL**, is the most popular male star in the Philippines today. He has starred in countless features made in his country since 1956, when he entered the movies at the age of 16. Other leading Philippine performers who appear with him in this new production are Mike Parsons, Oscar Roncal, Paul Edwards and Cecilia Lopez, who stands out in her role of the captive wife of Jock Mahoney.

Outstanding as background for this tense adventure drama is the amazing walled city of Intramuros itself, where the events depicted in the film actually took place. The fortification was originally built by the Spaniards in 1574 as protection for a settlement which they had there at that time. The initial wooden walls were later strengthened with a larger and more permanent construction of stone. Measuring 25 feet high

Jack Mahoney readies himself for one of the screen's roughest and most spectacular battles.





Fernando Poe Jr. downs enemy troops with burst of machine gun fire. Below: Jack Mahoney prepares to take core of the garrison guards, armed only with a knife!



and 45 feet thick, these impassable barriers safeguarded the city of Intramuros for more than 300 years. Attacks by the Chinese pirate Limahong in 1574, Chinese traders in 1607, Portuguese, Dutch, British and other forces all proved unsuccessful because of the tremendous strength of the huge walls. The Japanese, having knowledge of the safety to be found there, massed 16,000 troops in Intramuros in 1945 to try and hold back the American forces. This was the only time in history that the walls failed as defense. The heavy artillery fire directed upon them, left much of the historical site in ruins, something that more than three centuries of previous invasions had been unable to do.

no survivors

The Japanese forces that took over Intramuros, were actually part of a naval unit. Counting about 16,000 in strength they decided to defend their position at all cost and held it on a *no surrender* basis. The heavy shelling of the city by American forces and final breakthrough resulted in the killing of all the Japanese troops present there. However, this was after they had severely ravaged the city itself and its 10,000 residents. When the battle was all over a black flag flew over Intramuros indicating that no prisoners were taken by the American forces. It was one of the bloodiest encounters in all the pages of history.

action outstanding

Reviewers have all been quick to praise *THE WALLS OF HELL* and have heartily responded to its swift action and skilled production:

FILM DAILY—"The battle of Manila in 1945 with its horror and heroism is excitingly recreated in Hemisphere Pictures' 'Walls of Hell.' Using authentic locations, the film was shot entirely amidst the ruins of Intramuros, Manila's famed walled city. . . . The scenes in the film are realistic and blaze with action and excitement."

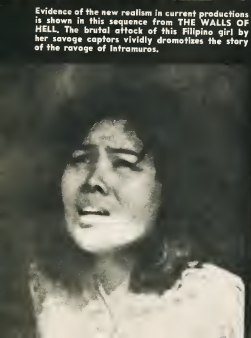
BOXOFFICE—"... strong fare which will thrill the youngsters and action-minded males. . . . The picture has documentary-like authenticity."

INDEPENDENT FILM JOURNAL—"Action fans will want to see the last half of 'The Walls of Hell' at least twice, for this film which depicts the liberation of thousands of Filipino civilians who were actually imprisoned and tortured by the Japanese in the walled city of Intramuros offers plenty of rousing footage and qualifies as a more than suitable programmer. . . . Fernando Poe Jr., top Filipino star, convinces Mahoney to evacuate the prisoners, and thus stimulated manages to knock off at least half of the Japanese garrison single-handedly, in the best John Wayne-Errol Flynn tradition. Combat lovers will have a ball."

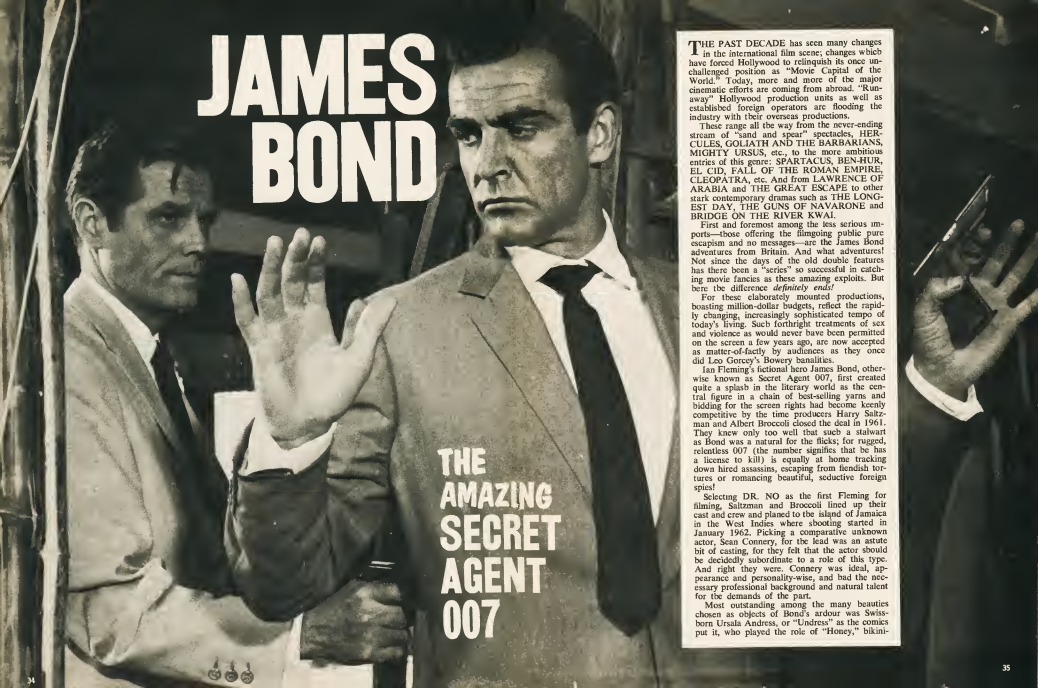
Utilizing the Mahoney style of action, realistic documentary production and a fabulous real location, *THE WALLS OF HELL* will etch its mark in war film history. The picture was directed by Eddie Romero and Gerardo De Leon, produced by Kane Lynn and is currently being distributed to theaters throughout the world by Irwin Pizor's Hemisphere Pictures. **END**



Evidence of the new realism in current productions is shown in this sequence from **THE WALLS OF HELL**. The brutal attack of this Filipino girl by her savage captors vividly dramatizes the story of the ravage of Intramuros.



JAMES BOND



THE
AMAZING
SECRET
AGENT
007

THE PAST DECADE has seen many changes in the international film scene; changes which have forced Hollywood to relinquish its once unchallenged position as "Movie Capital of the World." Today, more and more of the major cinematic efforts are coming from abroad. "Run-away" Hollywood production units as well as established foreign operators are flooding the industry with their overseas productions.

These range all the way from the never-ending stream of "sand and spear" spectacles, HERCULES, GOLIATH AND THE BARBARIANS, MIGHTY URSLUS, etc., to the more ambitious entries of this genre: SPARTACUS, BEN-HUR, EL CID, FALL OF THE ROMAN EMPIRE, CLEOPATRA, etc. And from LAWRENCE OF ARABIA AND THE GREAT ESCAPE to other stark contemporary dramas such as THE LONGEST DAY, THE GUNS OF NAVARONE and BRIDGE ON THE RIVER KWAI.

First and foremost among the less serious imports—those offering the filmgoing public pure escapism and no messages—are the James Bond adventures from Britain. And what adventures! Not since the days of the old double features has there been a "series" so successful in catching movie fanatics as these amazing exploits. But here the difference definitely ends!

For these elaborately mounted productions, boasting million-dollar budgets, reflect the rapidly changing, increasingly sophisticated tempo of today's living. Such forthright treatments of sex and violence as would never have been permitted on the screen a few years ago, are now accepted as matter-of-factly by audiences as they once did Leo Gorcey's Bowery banalities.

Ian Fleming's fictional hero James Bond, otherwise known as Secret Agent 007, first created quite a splash in the literary world as the central figure in a chain of best-selling yarns and bidding for the screen rights had become keenly competitive by the time producers Harry Saltzman and Albert Broccoli closed the deal in 1961. They knew only too well that such a stalwart as Bond was a natural for the flicks; for rugged, relentless 007 (the number signifies that he has a license to kill) is equally at home tracking down hired assassins, escaping from fiendish tortures or romancing beautiful, seductive foreign spies!

Selecting DR. NO as the first Fleming for filming, Saltzman and Broccoli lined up their cast and crew and planned to the island of Jamaica in the West Indies where shooting started in January 1962. Picking a comparative unknown actor, Sean Connery, for the lead was an astute bit of casting, for they felt that the actor should be decidedly subordinate to a role of this type. And right they were. Connery was ideal, appearance and personality-wise, and had the necessary professional background and natural talent for the demands of the part.

Most outstanding among the many beauties chosen as objects of Bond's ardor was Swiss-born Ursula Andress, or "Undress" as the comics put it, who played the role of "Honey," bikini-



Shirley Eaton, one of the femmes in **GOLDFINGER**, provides Bond with an opportunity to get close to money: she being pointed from head to foot in gold! Below, as part of his indoctrination course in ossossination, Grant (Robert Shaw) uses a wire noose to choke quarry wearing a "James Bond mask!"



clad "girl of the tropics." Jack Lord, TV's Stoney Burke, and Joseph Wiseman, veteran Broadway performer, were signed for the parts of Felix Leiter, a CIA agent and Dr. No, Bond's paranoiac arch-foe, bent on achieving world power.

doc needs no loot

Extensive exterior filming completed, the cast and crew returned to England where the balance of the picture was shot at Pinewood Studios outside London. It was there that the magnificently designed sets of Dr. No's nuclear-equipped laboratory and decontamination chamber were constructed. Dr. No had smuggled an enormous fortune in gold bullion out of China so his quest for power was not hampered by any need to acquire funds.

Critical praise and acclaim for DR. NO upon its release in 1963 were echoed the following year when **FROM RUSSIA, WITH LOVE** made its bow. The Independent Film Journal went on record with: "Exhibitors who wisely said 'yes' to DR. NO will need no encouragement to welcome **FROM RUSSIA, WITH LOVE** to their theatre screens. And those who failed to play the first of the James Bond adventure series should make haste to secure this one, for it is bigger, brasher and better than its predecessor, and should surpass, if not equal, the tremendous boxoffice success enjoyed by the former."

"One year ago, our reviewer called Sean Connery, the actor who portrays James Bond, an 'unknown who now has no problems about his future.' Nostradamus could not have made a more accurate prediction! Whether romancing a beautiful female spy or fighting off an overwhelming horde of killers, Connery exhibits the cool poise, resourceful prowess and suave sexuality that is endearing to the ladies and dream material for the men. And he manages to top off each extraordinary feat with a choice, droll comment that will delight viewers."

real Russian dressing

This time photographed in Turkey and again in Technicolor, Bond's mission was to obtain a secret coding machine called a Lektor from the Russian Embassy in Istanbul. Also after the de-coder were the agents of Spectre, an international crime syndicate, seeking to grab the machine for re-sale to the Soviet and at the same time kill Bond, thereby discrediting the British secret service.

And if it were to be proven that many Russian cipher clerks are as delectable as Daniela Bianchi in the part of Tatiana, the unknowing tool of Spectre's Rosa Klebb (Lotte Lenya), there would certainly be a mass defection of iron-curtain-bound males from the Western world. For when she turns the charm on Bond and says, "Jemz, you will love me when we get to England, won't you?"—*Look out!*

Some of the film's most exciting moments come during the climactic reels. A vicious hand-to-hand struggle aboard the famed Orient Express, the famous international train running between Paris and Istanbul, which results in the death



Having practised his lessons well, this time Shaw gets a chance at the real Bond in **FROM RUSSIA, WITH LOVE**.

of Grant (Robert Shaw), Spectre's scientifically trained assassin, is equalled only by a hair-raising boat chase and battle across open water. Rosa Klebb's final little surprise for James is the toe of her shoe, which just happens to be equipped with a hidden spring blade dipped in venom!

James Bond's third tongue-in-cheek adventure is the currently-in-release **GOLDFINGER**, which revolves around America's Fort Knox and a sexy blonde heroine with the highly provocative name of Pussy Galore (Honor Blackman). You see, Goldfinger (Gert Frobe) intends to plant an atomic bomb in Fort Knox thereby contaminating the U.S. gold hoard so that the value of his own dust, earned by hard international smuggling labor, increases tenfold.

Perhaps the most gimmicky of the Bond films, **GOLDFINGER** presents an ingenious array of imaginative devices including a ray gun that cuts through metal, a bowler hat that can be

used to kill when thrown like a discus because it has a razor concealed in the brim, Goldfinger's solid gold auto and another blonde, Jill Masterson (Shirley Eaton), who is painted gold from head to foot!

Each Bond exposure leaves audiences anxiously awaiting the next and a new boxoffice bonanza is being promised by the producers every 14 months. In Bond, Connery, fantastic hokum and exotic womanhood, Saltzman and Broccoli have indeed found the winning formula!

Sean's success story

Actor Connery's own personal success story rivals that of James Bond. Born 33 years ago, Sean grew up in the tenement district of Edinburgh, Scotland. Forced by circumstances to work early in life, he got his first job at the age of nine. This was followed by many another during



There's no stopping JB when he starts a clean-up as exemplified by this encounter in DR. NO's laboratory. Below, in his latest escapade, Bond finds himself in the clutches of **GOLDFINGER** (Gert Frobe), a most unconventional adversary!



his post-school years: lifeguard, steelworker, cement mixer and a three-year stint in the Royal Navy.

His subsequent interest in commercial art—he worked as a model to pay for his lessons—eventually led Sean to his first encounter with show business. It was while on a holiday in London that a chance meeting with an old friend, who was appearing in **SOUTH PACIFIC** at the time, paved the way for his initial thespian activity in the chorus of that hit.

everybody's James Bond

He stayed with the show for 18 months, then left in favor of work with a small repertory company where he had the further experience of playing a wide variety of dramatic roles. His work there attracted attention and parts in several English film productions followed. None, however, did much to enhance the professional reputation of the young Scot until he was selected by the readers of the *London Express* as "the ideal actor to portray James Bond."

DR. NO proved to be the "big one" for Sean Connery; the "big one" that is hoped for by every aspiring actor and actress. And it was so high that today, in addition to the Bond series, movie producers around the world are clamoring for his services—for which he is reputed to be getting \$400,000 per picture.

He has made **MARNIE** in Hollywood for Alfred Hitchcock and **WOMAN OF STRAW** opposite Gina Lollobrigida, both very non-Bond type of roles. Nevertheless, so strong has become the link with Fleming's sleuth, that many theatre operators do not hesitate to decorate their marquees and advertising for these films with blarney holdly proclaiming *James Bond* as the star!

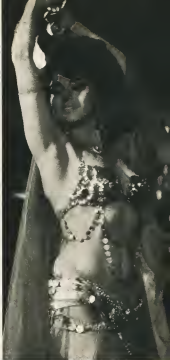
What James Bond did for Connery he also did for author Fleming but for him, unfortunately, time recently ran out. The prolific writer of the twelve Bond books died of a heart attack last August 12 at the age of 56. In addition to the three novels already filmed, Fleming also penned "Casino Royale," the first in which 007 made his bow, "Thunderball," "Live and Let Die," "Diamonds are Forever," "For Your Eyes Only," "Moonraker," "The Spy Who Loved Me," "On Her Majesty's Secret Service," and the just-published "You Only Live Twice."

get set for no. 4

Most of these are slated for filming by Saltzman and Broccoli, the next one due being **THUNDERBALL**. Scheduled to go before the cameras early this year with extensive on-location lensing in the Bahamas, pic tells of Bond's continuing clashes with Spectre, whose latest endeavor is the hi-jacking of two H-Bombs; said bombs being used to hold the entire Western world for ransom!

Promises to be another winner, eh? And with JB's past track record who can doubt it? For with each workout, with each run through the adventure mill, our intrepid hero exhibits finer form and greater dexterity both in and out of the boudoir!

END



A quartet of delicious lovelies who have turned their considerable charms on Mr. Bond. Clockwise from top left: Ursula Andress, blonde beachcomber of DR. NO, Daniela Bianchi who came FROM RUSSIA, WITH LOVE, Ulker Soylu, whose belly-dance enlivened that film, and Zeno Marshall, one of DR. NO's more attractive accomplices.



PRIVATE

screening

"Ol' Pa has some apologetic to do this issue, pard. The response to my first 'major article' has been most gratifyin' and I'd shore like to do another—fact is, Mr. Warren's been after me to do one—but the plain truth is: Ol' Pa just ain't had the time! You see, I've been busy checkin' our silent film section down here in the vault and we come across an awful lot of reels that are decomposin' fast. And these have to be tossed out quickly before the damage spreads to the rest of the film! It's been keepin' me hoppin' but maybe I'll have time for a breather by the time the next issue rolls around!"



PA
JECTOR

Send your requests to: PA JECTOR, SCREEN THRILLS ILLUSTRATED, 1426 East Washington Lane, Philadelphia, Penna. 19138

I saw Rod Cameron on a recent Bob Hope TV show and would like to see a shot of him as he looked in his early films.—Yvonne Booth, Rock Island, Illinois. SECRET SERVICE IN DARKEST AFRICA, a 1943 Republic cliff-hanger, had Rod in uniform but he usually sticks to his cowboy regalia. He is currently starring in Alex Gordon's BOUNTY KILLER which features a host of old-time soebrush stars.

Immensely enjoyed your Zorro article in STI No. 9 but wish you'd printed a still from THE PHANTOM OF SANTA FE. How about remedying this oversight?—Jack Ardjak, Rochester, New York. Ol' Pa really had to do a lot of diggin' for this old, old one, but here we are. Frank Mayo portrays henchman Tom O'Brien from offeking Norman Kerry as Monte Montague looks on in this classic early Multicolor production.





Recently, while looking through an old movie magazine of the thirties, I come across a mention of a film called **FIGHTING FURY** featuring "Kozan." Is this a very early work of the popular director, Elia Kazan?—Andy Marlohn, Jersey City, New Jersey. Meh, heh! Nape, but that was an interestin' film alright. **FIGHTING FURY** was produced by and featured John King, owner of dog-star Kozan, and you can see by the od that this Sherman S. Krellberg release was trying to get a little unofficial mileage out of a certain popular masked heron's reputation! This John King—is, of course, not to be confused with the octar known as Jahn "Dusty" King.


I've never been able to forget my favorite octar, John Wayne, in one of his most intriguing films, **THE THREE MUSKETEERS**. Do you have a good fight scene from it?—Dick Renfrew, Ogden, Utah. We have lots of stills of Big John but this is a real rare one. Silent screen Western star Al Ferguson engages Duke in a battle to the death in Moscov's 1933 serial.



LANE CHANDLER

**WESTERN
HALL OF FAME**

Feature by BOB PRICE



Rough- Riding Outlaw Tamer of the Screen!

LANE CHANDLER, a real cowboy from the rugged ranges of Montana, attained stardom at Paramount Studios during the twilight of silent films. In the years following—first as a Western lead and later as a talented character man—he has managed to rack up an impressive list of screen credits; proof of the artistry of this first-rate performer.

Too little has appeared in print regarding this outstanding personality and it was with great interest that we contacted him recently in preparing this article for STI. As a result pleasant, articulate Lane provided us with one of the most enjoyable interviewing sessions in our experience.

Born Robert Oakes on June 4, 1899, Lane grew up in the Montana cattle country. "I was originally from North Dakota," he explained, "where my father had a large horse ranch but when the government threw open the territory for homesteading, the farmers moved in and we headed further West."

Completing his formal education, outdoor-

loving Lane spent considerable time driving trucks and buses in the Yellowstone area before transferring his activities in this field to Los Angeles in 1923. There a stint as mechanic in a Packard automobile agency set the stage for his entrance into the motion picture business.

"I was working on a car belonging to John Waters, who was then directing the Zane Grey series for Paramount, when he came around to pick it up. We got to talking and he was considerably impressed with my cow country background and appearance; so much so, that he gave me my first screen bits and about six months later, was instrumental in getting me a contract at Paramount which I signed on June 6, 1927."

Jack Holt, their number one sagebrush star at the time, was making studio heads ache with his demands for more money and it was decided to replace him with a new face in the series. "They changed my name to Lane Chandler because my own handle was thought to be too 'ordinary sounding' and I was all set for my first lead in

NEVADA. However, just at this time Gary Cooper, who was also under contract, finished a picture and the big-wigs took advantage of his availability by putting him in the part.

"This delayed my own debut," Lane continued, "but only for a short while. It was afterward decreed that Gary would be used in some non-Western films and so, in the fall of 1927, I made *OPEN RANGE* with Betty Bronson. Fred Kohler was the heavy and featured was Yakima Canutt, who also doubled for me in some dangerous action. It was the start of a long association, for Yak and I subsequently worked on many pictures together."

Incidentally, *OPEN RANGE* was technically not Lane's first leading role, for in the period prior to his signing with Paramount, he had played the hero of a two-reel oater opposite a gal who had also produced the pic in the hopes of becoming a star. "I don't remember her name," Lane chuckled, "but she didn't have much of a chance. You see, she looked about as attractive as a bale of hay with a rope tied around the middle!"

illustrious co-stars

No more Chandler Westerns were forthcoming at this time, though, because Paramount execs thought the pioneer sound equipment of the era "too bulky" for flexible use in exterior shooting. Therefore, the studio not being ready to go immediately into sound production and unwilling to make more silent horse operas, Lane was put into a variety of non-Western pictures for the balance of his contract. Some of these were: *RED HAIR* ('28) in which he was paired with Clara Bow; *LOVE AND LEARN* featuring Esther Ralston; *THE BIG KILLING*, a Wallace Beery-Raymond Hatton comedy; *THE FIRST KISS* with Gary Cooper and Fay Wray and, on loan-out to MGM, *THE SINGLE STANDARD* with Greta Garbo.

Lane's Paramount pact was of the five-year variety with six-month options and, at the end of two years at the studio, he was dropped. "B. F. Schulberg told me it was necessary as he had too many leading men around at the time-- Jimmy Hall, Neil Hamilton, Cooper, etc. You really couldn't blame him. I'd have done the same thing myself."

Becoming a free-lance actor in late 1929, Lane found plenty of employment starring in such action-packed early talkies as *ROUGH WATERS* (1930), a Warner Bros. Rin-Tin-Tin epic, *FIRE-BRAND JORDAN*, a Big 4 Western, and *RIDERS OF THE RIO*, an independently produced adventure photographed near Palm Springs. Mention of the latter brought forth this interesting comment:

"That one was produced by the Tansey brothers, Bob and John, and they never did pay me \$300 I had coming to me. A pair of real 'promoters,' they were to pay the balance of my salary 30 days after the picture was completed but never did. Also taken by the two were several businessmen in the Palm Springs area."

The producer of the next Chandler Westerns was a much nicer guy, however, for according to Lane, Willis Kent was a "prince." Altogether, there were eight entries in the Kent-produced,



Lone Chandler's first starring role found him playing the classic Western hero in Paramount's *OPEN RANGE* (1927). Below, on anxious moment from *WINDS OF THE WASTELAND* (Republic-1936), feature made with John Wayne.





Lane romancing Clara Bow in **RED HAIR** (Paramount-1928) when he was a silent screen favorite and, below, in character on the set of today's **REQUIEM FOR A GUNFIGHTER**, Alex Gordon production in which he is featured.



state-righted series for 1931-32: **HURRICANE HORSEMAN**, **CHEYENNE CYCLONE**, **RECKLESS RIDER**, **LAWLESS VALLEY**, **BATTLING BUCKAROO**, **WYOMING WHIRLWIND**, **GUNS FOR HIRE** and **TEXAS TORNADO**.

Shortly after these films, Lane began developing his screen image more along the line of "character" parts rather than leads. This is not to say that he gave up starring roles entirely, for he still managed to come to the fore in such stanzas as **LONE BANDIT** and **OUTLAW TAMER**, two J. P. McGowan-directed 1935 offerings circulated by Empire Film Distributors.

played Davy Crockett

Another colorful lead essayed by Lane was in Columbia's **HEROES OF THE ALAMO** (1937) in which he donned buckskins and coonskin cap to become an early film *Davy Crockett*! And, of course, **THE LONE RANGER** is not to be forgotten, for this 1938 Republic serial provided him with an excellent part as a Texas Ranger suspected of being the masked hero.

The ensuing years have seen an ever-increasing demand for the Chandler services made by producers of "major" features of every type. He has appeared in numerous Cecil B. DeMille extravaganzas (**NORTHWEST MOUNTED POLICE**, **REAP THE WILD WIND**, **SAMSON AND DELILAH**, etc.), modern dramas (**PRIDE OF THE YANKEES**, **CASANOVA BROWN**, **LAURA**, etc.) and, naturally, many many Westerns (**PURSUED**, **DUEL IN THE SUN**, **THUNDER OVER THE PLAINS**, **CHARGE AT FEATHER RIVER**, **TALL MAN RIDING**, **BORDER RIVER**, **SHOTGUN**, **QUANTRILL'S RAIDERS** and **NOOSE FOR A GUNMAN** to name but a few).

on cutting room floor

Lane's on-screen time in some of these more elaborate efforts sometimes reflects but a fraction of the work involved. "Selenick's **DUEL IN THE SUN** in '48 is a good example," Lane explains. "As the officer commanding a Cavalry unit in that one, I worked several days. Our scenes were shot with many variations and angles yet the final cutting had me seen for only a few seconds."

In spite of being known primarily for his many Western interpretations, Lane has done countless contemporary roles, particularly on TV where he has been extremely active in recent years. Currently busy as ever, he is to be seen theatrically in several features including Warners' **MY BLOOD RUNS COLD** and Alex Gordon's **REQUIEM FOR A GUNFIGHTER**.

Today Lane stands out as a perfect example of that hardy Hollywood perennial, the "character actor," on whose shoulders are placed many film-making burdens. For these people, with their solid acting backgrounds, are often called upon to compensate for the acting ineptitude of more popular, but less experienced, present day stars. No matter what the demands, however, Lane Chandler can always be counted on to deliver the acting goods!

END



Partraying Wild Bill Hickok in Columbia's serial **DEADWOOD DICK** (1940), Lane takes the late Franklyn Farnum, also a Western star, out of circulation and, below, engages in same fast action for **WYOMING WHIRLWIND** (1932), one of his early Willis Kent starrers!



SADDLE UP FOR ACTION!

Producer Alex Gordon has assembled an exciting array of veteran performers to inaugurate the production start of a new group of pulse-quickenning Westerns.



Clockwise from top: Buster Crabbe, Richard Arlen and Fuzzy Knight, Hollywood veterans themselves, back up one of the movies' greatest veterans—Brancho Billy Anderson, the screen's "first" Cowboy Star; on the set of *THE BOUNTY KILLER*; Johnny Mack Brown glances at an issue of *STI* while relaxing between takes; Bob Steele and Col. Tim McCoy prepare for another exciting scene.



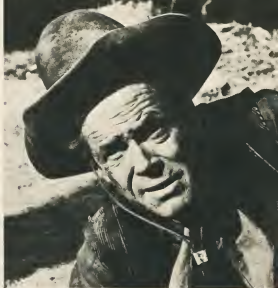
A LONG-TIME FOLLOWER of thrilling screen exploits, Hollywood producer Alex Gordon has poured his all into the auspicious start of his new theatrical Western series. Gordon, producer of such varied pictures as—*APACHE WOMAN*, *THE SHE-CREATURE*, *FLESH AND THE SPUR*, *ATOMIC SUBMARINE* and *UNDERWATER CITY*, began his interest in movies while a youthful film fan during the "golden era" of Serials and action-filled series Westerns. Now, as in the past, he has tried to assemble as many of the screen's greatest adventure stars as can fit on the wide Techniscope screen. Marking the beginning of a planned continuing program of all-new Westerns, Alex Gordon, in association with Marshall Schacker's Premiere Productions, has recently completed the filming of *THE BOUNTY KILLER* and *REQUIEM FOR A GUNFIGHTER*, which were both lensed at Paramount Studios.

Handed the directorial reins for these pictures was Spencer Gordon Bennet, famed for countless great Cliffhangers and well-remembered Westerns. Rounding out the team, Gordon signed a group of popular action stars, whose fans to this day number in the millions. *THE BOUNTY KILLER*, first film in front of the cameras, saw the images of these performers immortalized in Technicolor—Dan Duryea, Rod Cameron, Audrey Dalton, Richard Arlen, Buster Crabbe, Johnny Mack Brown, Bob Steele, Edmund Cobb, Eddie Quillan, Fuzzy Knight, Norman Willis, I. Stanford Jolley, Dan White, Emory Parnell, Grady Sutton, Red Morgan, Frank Lackteen and Broncho Billy Anderson, who appears in his first screen role since the teens of motion pictures.

In the second film, *REQUIEM FOR A GUNFIGHTER*, special guest stars Tim McCoy and Bob Steele beef up another impressive cast which headlines—Rod Cameron, Stephen McNally, Mike Mazurki, Olive Sturgess, Lane Chandler, Johnny Mack Brown, Dick Jones, Dale Van Sickel, Raymond Hatton, Edmund Cobb, Zon Murray and Frank Lackteen. Location filming was done at California's picturesque Lone Pine, site of many famed movie chases. Aiding Spencer Bennet in the action department, were Republic stunt veterans Tom Steele and Dale Van Sickel—comprising the same trio that made 1943's *THE MASKED MARVEL* an outstanding serial smash. Just as these three had worked together before, so it was with many of the cast members, who had shared screen time with each other and or fought and emoted for maestro Bennet.

With European producers now turning out imitations of American Westerns, these new Gordon-Premiere productions may spark the start of a big Western revival in this country. Genuine Hollywood-based action Westerns have always enjoyed international popularity and sharp audiences are wise to the fact that the European copies are not the "real McCoy."

Running down the casts of these two new pictures, true fans of classic movie adventure will find their favorites well represented. In future issues of ST1 we will give more complete coverage on these and Alex Gordon's productions in the works. This will include detailed reports on each of the stars and unusual behind-the-scenes information on the films' production. The trail to great movie thrills will soon be at your local theatre—in Technicolor and Techniscope too! ■



Don Duryea as he appears in *THE BOUNTY KILLER*, heading a stellar cast of Hollywood greats. Below: Producer Gordon readies Broncho Billy Anderson for the next take.



FLASHBACKS

Joe Franklin, star of WOR-TV's **MEMORY LANE**, long-running New York daytime show, is the author of **CLASSICS OF THE SILENT SCREEN** and the leading Eddie Cantor historian. Here he pays tribute to his close friend.



Joe Franklin and attractive wife Lela as they chatted with Eddie Cantor during one of his many visits to Joe's **MEMORY LANE** show.

EDDIE CANTOR, in my humble opinion, was the greatest fun-maker in the history of show business. In addition, he was human. He seemed to put his feelings for his fellow-men into his work, and brought priceless hope and inspiration to the lives of those less fortunate than he.

As a youngster, Eddie was kicked and mauled around by bruisers twice his size. More than once during our many radio and television chats, he told me how these boyhood events influenced his destiny. It was because of these incidents that he was obliged to run the noisy streets with a gang of ragamuffins who did everything from pilfering fruit wagons to smashing windows. Eddie Cantor claimed that his boyhood became his fortune in trade, and taught him that



Eddie Cantor, with Sally Eilers and Helen Lawell, in a wild moment from Samuel Goldwyn's **STRIKE ME PINK** (1935).

a real-life gag is better than all the good lines the best gagster can concoct.

His first venture before the footlights took place at Miner's Bowery Theatre, where one received five dollars if he was judged the winner, and the hook if he wasn't. Acclaimed the winner, Eddie began thinking seriously about making acting a career.

During these years, Eddie's grandmother was always in the background taking care of him and encouraging him as best she could. Grown to manhood, the greatest sorrow of his young life came when she passed away a few days before he was to open in his first "Ziegfeld Follies."

Eddie remained a fixture in the Follies for several seasons, sharing honors with W. C. Fields and Will Rogers. In 1923, Ziegfeld starred him in "Kid Boots," which ran three years and became a silent screen comedy, under the title "Special Delivery." Eddie's leading lady in that film was Clara Bow.

"Whoopee" (in my opinion, the banjo-eyed comedian's greatest stage show) was made into a film by Samuel Goldwyn in association with Ziegfeld. Thereafter, Cantor made a yearly screen extravaganza for Goldwyn, for release through United Artists. They were "Palmy Days," "The Kid From Spain," "Roman Scandals," "Kid Millions" and "Strike Me Pink." During much of this period, Eddie Cantor was Number One at box offices all over the world. A young generation of TV watchers will be treated to his magnificent clowning, for Samuel Goldwyn has released his features to the channels.

Eddie was Number One on radio at the same time. His post-Goldwyn films included "All Baba Goes To Town," "Forty Little Mothers," "Thank Your Lucky Stars," "If You Knew Susie," "Show Business," and "The Eddie Cantor Story." In the latter, Eddie and his late wife, Ida, appeared in the opening and closing scenes. His voice was dubbed for Keefe Braselle during the songs, as in "The Jolson Story," when Al Jolson sang for Larry Parks.

Eddie Cantor was a superb comedian and a great man. He continually thought of others. He wanted to share with others the good life America had given to him. His final curtain last October 10th, brought sorrow to millions of persons to whom his entertainment brought a new zest of life and happiness. •



(Continued from page 4)

were the major reason for my going to the movies when I was a child. I still remember some of the episodes but Kane Richmond stands out in my mind. Could you do an article on him in the future and print some pictures of him?

R. V. Coens
Peoria, Illinois

This is the first time in my life I have ever written to any publication, but I had to tell you how much I enjoy your wonderful mag. I have every issue. The stories on Captain Marvel, Dick Tracy, Nyoka, etc., really bring back nostalgic memories. How about less stories on comedians



Kane Richmond

(Red Skelton, Three Stooges, Laurel and Hardy) and more features on the thrill-makers (Roy Barcroft, Fred Graham, Randolph Scott)?

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Donald LeGros
Green Bay, Wisconsin

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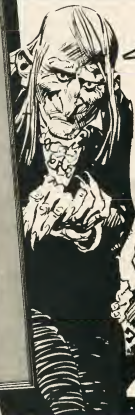
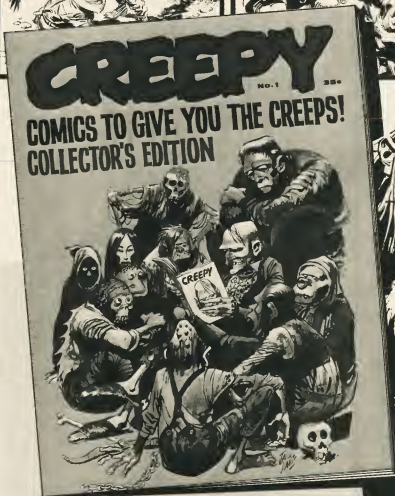
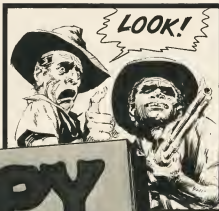
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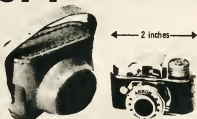


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